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TUCK, RICHARD LEE. Eggs, Painted Eggs, Painted Heads, Figures (1975)  
Directed by: Mr. Andrew Martin. Pp. 2

This paper is given as partial fulfillment of the Master of Fine  
Arts Degree and is complementary to the thesis exhibition.

Richard Lee Tuck

A Thesis Submitted to  
the Faculty of the Graduate School of  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
1975

Approved by

Andrew Martin  
Thesis Advisor

EGGS, PAINTED EGGS, PAINTED HEADS, FIGURES  
"

by

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APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

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# CATALOGUE OF EXHIBIT

Title of Work	Medium	Size
1 Figure.....	Pencil .....	11" x 15"
2 Figure .....	Pencil .....	12" x 16"
3 Figure .....	Pencil .....	10" x 12"
4 Egg and Wood .....	Pencil .....	11" x 12"
5 Broken Egg .....	Pencil .....	10" x 12"
6 Egg .....	Oil on Paper .....	11" x 12"
7 Red Egg and Yellow Egg .....	Oil on Paper .....	11" x 14"
8 Red Egg, White Egg, Black Egg .....	Oil on Paper .....	11" x 11"
9 Jockey Head II .....	Oil on Paper .....	10" x 12"
10 Jockey Head III .....	Oil on Paper .....	11" x 15"

## TEXT

These drawings and paintings all have at least one thing in common - that they were all observed as objectively as possible. They all attempt to be visually real. There is no conscious attempt to deal with the anecdotal qualities of the objects but merely to draw and paint the situation seen. The conscious concerns here involve the visual problems of understanding space, form, light, and color. Although the spatial relationships that exist in the drawings and paintings are as consciously achieved as possible, the placement of the object in its still-life situation is largely intuitive: thus some subjective judgements are made.

The unpainted eggs are seen as elemental and simple forms. The painted eggs share these same qualities but they have another dimension; a result of the addition of glossy, bright color to their surfaces. They are charged with a level of importance equal to that of an Easter egg found in the grass by a child. This idea of the addition of color to the surface of an object to enhance its presence seems applicable to the painted heads also. The head of the jockey is taken from a lawn statuette which is an artifact of popular imagery. This idea of the popular image also seems to be present, at least to a small extent, in the painted eggs. Yet placed in a neutral setting (surrounded by white and lighted in a manner that emphasizes their form, color and simple yet direct spatial relationships), these objects are seen on a higher level. Their iconographic significance is seen through a more intensely studied visual reality.



The figures exist as natural forms as do the uncolored eggs. They exist on the paper in the fullest presence that could be technically achieved at the time that they were drawn. Their existence depends not upon the conscious mental attitude of the draftsman but instead upon the visual manner that they (the figures) present themselves. In other words, their existence does not depend upon conscious subjective interpretation but upon intentional objective investigation.

The important concern in these works is presence, not the subjective relationship between artist and subject, but rather the object seen with as little coloration as possible.